

1886

Apr. 6

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THE

ASPINWALL . .

. . . GALLERY

CATALOGUE
OF THE
ASPINWALL GALLERY
OF
OIL PAINTINGS

BY THE
OLD AND MODERN MASTERS.
ON FREE EXHIBITION, DAY AND EVENING
AT
ORTGIES' GALLERIES,

845 AND 847 BROADWAY,
AND

TO BE SOLD BY AUCTION, WITHOUT RESERVE,
BY ORDER OF THE EXECUTORS OF

W. H. ASPINWALL, Esq., Deceased,

ON
TUESDAY EVENING, APRIL 6TH,
AT 7.30 O'CLOCK,

AT CHICKERING HALL,

FIFTH AVE. AND EIGHTEENTH ST.

**** The Sale will be under the Management of the AMERICAN ART
ASSOCIATION, assisted by MR. JOHN ORTGIES.*

THOMAS E. KIRBY, - - AUCTIONEER.
NEW YORK.

1886.

SPECIAL NOTICE.

Admission to Chickering Hall on night of Sale will be without *Card*.
(*No Reserved Seats.*)

CONDITIONS OF SALE.

1. The highest bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk, on the morning following each session of the Sale, between 9 and 12 o'clock, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold himself responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

4. The sale of any Painting is not to be set aside on account of any error in the description. All are exposed for Public Exhibition one or more days, and are sold just as they are without recourse.

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale, shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

THOMAS E. KIRBY, AUCTIONEER.

CATALOGUE.

THE biographical, critical and historical notices in this catalogue are taken from the *Dictionnaire Historique des Peintres*, by SIRET, Paris, 1856; the *Catalogue of the National Gallery of London*; the *Catalogues of the Louvre and of the Antwerp Museum*; LANZI'S *History of Painting*; CLEMENT & HUTTON'S *Artists of the XIX. Century*, and various other Handbooks and Catalogues.

The original Catalogue of the Aspinwall Gallery has been followed as closely as has been practicable.

* * * Measurements given are in inches, the first figures indicating the height of the canvas or panel.

NO. 1.

TENIERS.

A GAME OF BOWLS.

25 x 34½.

DAVID TENIERS, the younger, was born at Antwerp, in 1610. He was taught painting by his father, and by Adrian Brouwer. He was appointed court painter and chamberlain to the Archduke Leopold William, Governor of the Spanish Netherlands. His works were eagerly sought after, and their merits highly appreciated. He died at Brussels, in 1649, and was buried at Perth.

Teniers, though a Fleming by birth, belongs rather to the Dutch School in style. Some of his pictures are solidly executed, while others are so thinly painted that the ground is, in many parts, barely covered; he is said to have commenced and finished pictures of the latter class at a single sitting.

His general subjects are fairs, markets, merry-makings, guard-rooms, beer-houses, and other interiors ; he also painted landscapes.

Sir Joshua Reynolds says of him : " His handling has perhaps never been equalled ; there is in his pictures that exact mixture of softness and sharpness which is difficult to execute."

NO. 2.

VAN DER VELDE.

A CALM.

10 x 10 $\frac{3}{4}$.

WILLIAM, OR WILLEM VAN DER VELDE, the younger, was born at Amsterdam, in 1633. He was instructed by his father, and a marine painter by the name of Simon de Vlieger. Both the Van der Veldes entered the service of Charles I., then King of England, and were granted pensions of £100—the father for making draughts of sea-fights, and the son for putting them into colors. They lived at Greenwich, where the father died in 1707.

" He was," says Walpole, " the greatest man that has appeared in this branch of painting ; the palm is not less disputed with Raphael for history, than with Van der Velde for sea-pieces."

NO. 3.

RUBENS.

PORTRAIT OF A MAN.

21 $\frac{1}{4}$ x 17 $\frac{1}{4}$.

(Formerly the Property of Prince Demidoff.)

SIR PETER PAUL RUBENS was born at Liegen, in Westphalia, in 1577. His parents shortly after removed to Antwerp, where he studied painting with Otto Van Veen. He went in 1600 to Italy. In

1605 he visited Spain ; and returned to Antwerp by Genoa in 1608, where he was appointed court painter. In 1620 he visited Paris, and received the order to paint his celebrated series of pictures for the new Palace of the Luxembourg. In 1628 he again visited Spain in a diplomatic capacity ; and also England in the following year, where he was Knighted by Charles I. He died at Antwerp in 1640.

“Rubens,” says Sir Joshua Reynolds, “was perhaps the greatest master in the mechanical part of the art, the best workman with his tools that ever exercised a pencil.”

What was said of Michael Angelo in form, may be said of Rubens in color. “He represented whatever he undertook better than any other painter.”

His extraordinary industry has left to the world a rich legacy in his numerous masterpieces, of which “The Descent from the Cross” is generally considered the best.

NO. 4.

PAUL DE CHAMPAGNE.

ST. PETER.

23 x 19½.

(From the Gallery of Count Von Sassinghem, Ghent.)

PAUL DE CHAMPAGNE was born at Brussels in 1602. His drawing was accurate, and his coloring true and vigorous. His paintings have been compared to Van Dyck's. He died in 1674.

NO. 5.

WOUVERMAN.

LANDSCAPE WITH FIGURES.

15½ x 21½.

PIERRE WOUVERMAN, the brother of Philip. He flourished in 1666, and was celebrated as a painter of the chase and animals.

NO. 6.

GUDIN.

*(Paris.)*WRECK OF THE "ADMIRAL" OF THE SPANISH
ARMADA ON THE COAST OF SCOTLAND.

44 x 66.

JEAN ANTOINE THEODORE GUDIN was born in Paris in 1802. Pupil of Girodet-Trioson. Became later a disciple of the romantic school, placing himself by the side of Gericault and Delacroix. Painted exclusively landscapes and marine subjects. Commander of the Legion of Honor and decorated with numerous foreign orders.

GUDIN served as a youth in the American Navy. He was much patronized by the French Court in the time of Charles X. and of Louis Philippe.

NO. 7.

CHURCH.

*(New York.)*THE BEACON ON MOUNT DESERT ISLAND,
COAST OF MAINE.

30½ x 45½.

FREDERICK E. CHURCH was born in Hartford, Conn., in 1826. Pupil of Thomas Cole. Elected a member of the National Academy New York, 1849.

NO. 8.

SCHLIESNER.*(Copenhagen.)*

THE MARKET WOMAN.

10 x 8.

NO. 9.

THEODORE MONTEN.*(Dusseldorf. Born 1799.)*

NAPOLEON ENTERING MOSCOW IN FLAMES.

8½ x 10½.

NO. 10.

GIGNOUX.*(Paris.)*

WINTER SCENE—GOWANUS BAY.

30 x 40.

REGIS GIGNOUX was born in Lyons, in 1816. Educated at Fribourg and the Academy of St. Pierre at Lyons, where he received an annual Prize. Later, became a pupil of the *Beaux Arts*, and of Delaroche, Paris. Came to America in 1844; was elected a member of the National Academy in 1851, and was first President of the Brooklyn Art Academy. Has lived in France since 1870.

8120

NO. 11.

NETSCHER.

THE VISIT.

32½ x 27.

GASPER NETSCHER was born in Heidelberg in 1639. His portraits are mostly historical; his rendering of draperies is remarkable; his design graceful and correct. He died in 1684. The Dresden Gallery is rich in his works.

NO. 12.

ZORG (H. M.).

DUTCH INTERIOR.

20½ x 17½.

HENRI MARTEN ZORG was born at Rotterdam, in 1621. He was a pupil of Teniers, and a celebrated painter of still life. His coloring is rich and agreeable, with high finish. He died in 1682.

NO. 13.

BERANGER.*(Paris.)*

THE FEMALE ARTIST.

25 x 20½.

JEAN BAPTISTE ANTOINE ÉMILE BERANGER was born at Sèvres (Seine-et-Oise). Pupil of Paul Delaroche. Medals, 1846 and 1848.

NO. 14.

BISCHOFF.*(Düsseldorf.)*

THE YOUNG ARTIST IN TROUBLE.

16½ x 13½.

NO. 15.

GUIDO.

ST. PETER.

29 x 22½.

(From the Gallery of the Duke of Cassano, Naples.)

GUIDO RENI was born at Bologna, in 1575. He was a pupil of the Carracci. In the beginning of the seventeenth century he visited Rome, where he attained great distinction, and after a residence of about twenty years, returned to Bologna, where he died in 1642.

Guido painted few portraits; his pictures are chiefly scriptural and mythological. His style varies much; his earlier works possessing great force, while, at a later period, he adopted a very slight mode of painting, and a cold silvery tone of color.

NO. 16.

M. MULLER.*(Munich.)*

A SWEDISH MARRIAGE PARTY.

44 x 56¼.

\$ 215.

\$ 500

\$ 330

NO. 17.

BOTH.

LANDSCAPE WITH FIGURES.

 $27\frac{1}{2} \times 34\frac{1}{2}$.*(From the Gallery of the Cardinal Fesch.)*

JAN, or JOHN BOTH, was born at Utrecht about 1610. He and his younger brother both learned the rudiments of their art with their father, a painter on glass, who afterwards placed them with Abraham Bloemart. The two brothers visited France and Italy together, and spent some time in Rome. Jan was an excellent landscape painter and Andries embellished his pictures with figures and cattle. Jan died in Utrecht in 1656.

NO. 18.

CHARLES BRIAS.*(Brussels.)*

BARGAINING FOR GAME.

 $13 \times 10\frac{3}{4}$.

NO. 19.

MIRAVELT.

PORTRAIT OF THE ITALIAN POET MARINI.

 $24\frac{3}{4} \times 19\frac{1}{4}$.

MICH. MIRAVELT was born at Delft, in 1567. He was a pupil of De Montfoort, and a celebrated painter of the Dutch School. His coloring is good, and used with great delicacy and truth. He died in 1641.

NO. 20.

FURINI.

\$215

JUDITH WITH THE HEAD OF HOLOFERNES.

50½ x 37.

FRANCESCO FURINI was born at Florence in 1600, and died at the same place in 1649. He was a pupil of his father and of Passequano and Roselli. Became a priest in 1646, but continued to paint until his death.

NO. 21.

FICHEL (EUGENE).

\$320

(Paris.)

THE BOOKWORM.

8½ x 6.

EUGENE FICHEL was born in Paris. Pupil of Paul Delaroche. Medals, 1857 and 1869. Legion of Honor, 1870.

NO. 22.

BRASCASSAT

\$2025

(Paris.)

PLAIN IN NORMANDY, WITH CATTLE.

30½ x 39.

JACQUES RAYMOND BRASCASSAT was born in Bordeaux, 1805. Pupil of Richard and Hersent. Chevalier of the Legion of Honor, and Member of the Institute of France. Died 1867. Represented by important paintings in the Museum at Nantes. Considered by some the best painter of animals since Paul Potter.

12

NO. 23.

\$160
LUCKX.

(*Brussels.*)

INTERIOR.

$4\frac{1}{2} \times 5\frac{3}{4}$.

NO. 24.

\$520
JALABERT.

THE ANNUNCIATION.

$21 \times 15\frac{1}{2}$.

(*Engraved.*)

CHARLES FRANCOIS JALABERT, was born in Nimes in 1819. Pupil of Paul Delaroche. Painter of portraits, *genre* and religious subjects. Medals, 1847, 1851, 1853, 1855 and 1867. Legion of Honor, 1855. Officer of the same, 1867.

NO. 25.

\$405
RUYSDAEL

LANDSCAPE WITH FIGURES.

$19\frac{1}{2} \times 26\frac{1}{2}$.

SOLOMON RUYSDAEL, was born in Haarlem, 1610; died 1670. Pupil of Jan Van Goyen. Elder brother of Jacob Ruysdael.

VELASQUEZ.

PORTRAIT OF A KNIGHT OF MALTA.

71¼ x 41¼.

(From a Private Collection in Palermo.)

\$1150

DON DIEGO RODRIGUEZ DE SILVA Y VELASQUEZ was born at Seville, in 1599. Pupil of Herrera, the elder, and afterwards of Francisco Pacheco. He was court painter to Philip IV., King of Spain. He died August 7, 1660.

Velasquez, though eminent in history, portrait, and landscape painting, belonged to the "Naturalist" school.

Mengs says of him: "He had such a mastery of execution, that he appears to have painted with his will rather than with his hand."

His works are chiefly portraits.

MIEL.

\$150

LANDSCAPE WITH FIGURES.

13¼ x 17¼.

JEAN MIEL was born at Brussels, in 1599, he was the pupil of G. Legher and André Sacchi. He was painter to the Duke of Savoy, and member of the Academy of St. Luke. He died at Turin in 1644. His pictures of the chase possess great spirit, and are remarkable for their truth to nature.

14

NO. 28.

\$95

RYKAERT.

THE SMOKER.

12 x 9.

DAVID RYKAERT was born at Antwerp, in 1615. He was a pupil of his father and an eminent Flemish painter. His early coloring was too gray, but his later was warm and agreeable. He died in 1677.

NO. 29.

SCHELFHOUT.

(Holland.)

\$190

MARINE.

4 $\frac{1}{4}$ x 5 $\frac{1}{4}$.

ANDREW SCHELFHOUT was born at the Hague, in 1787. Died in 1870. Member of all the Academies of Holland. Medals at Antwerp, Brussels, Ghent, and the Hague.

NO. 30.

\$110-

V. MORANI.

(Rome.)

HOLY FAMILY.

24 $\frac{1}{2}$ x 27 $\frac{1}{2}$.

NO. 31.

VANDERSTEENE.*(Figures by Verboeckhoven.)*

LANDSCAPE, WITH WATERFALL.

\$5740

NO. 32.

GREUZE.*(Paris.)*

FEMALE HEAD.

15½ x 18¾.

JEAN BAPTISTE GREUZE was born at Tournus, near Macon, in 1725. Died, 1805. Pupil of Gromdon. He especially excelled in painting beautiful women and children. Some of his most noted pictures are in Buckingham Palace and in the Louvre.

NO. 33.

HINCKLEY.*(Boston.)*

DOGS WITH GAME.

15 x 19¾.

\$160

THOMAS HEYNES HINCKLEY was born at Milton, Massachusetts, in 1813. Removed to Boston in 1831, and became a painter of animals. In 1851 visited Europe for the purpose of studying the works of Landseer and other English and Flemish Masters.

16

NO. 34.

195

VAN KEPPELE.

SEA VIEW WITH VESSELS.

$13\frac{1}{2} \times 19\frac{1}{2}$.

NO. 35.

356

BENOIT ADAM.

(*Munich.*)

STABLE SCENE.

24×19 .

NO. 36.

\$155.

COMPOTOSTO.

(*Brussels.*)

THE FISHERMAN'S CHILDREN.

$12\frac{1}{2} \times 17$.

NO. 37.

\$200.

MADOU.

(*Brussels.*)

A FRIEND IN NEED.

$5\frac{1}{2} \times 4\frac{1}{2}$.

JEAN BAPTISTE MADOU was born in Brussels in 1796. Pupil of François and of the Brussels Academy. Professor of drawing in the Military School of Brussels, and member of the Academies of Brus-

sels and Antwerp. Medal, Paris, 1855 ; Legion of Honor, 1855 ; Knight of the Lion of the Netherlands, and of Leopold of Belgium. Died, 1877. Diploma to the memory of French Artists (*Exposition Universelle*), 1878.

NO. 38.

ALBERT CUYP.

\$540

LANDSCAPE WITH CATTLE.—SUNSET.

24 x 35.

ALBERT CUYP was born at Dort in 1605. Though chiefly known as a landscape painter, he executed also some good portraits.

He has been called the Dutch Claude. He was a close student of nature, and although among the best of cattle painters, his highest excellence consists in the treatment of atmospheres, whether that of the misty morning, of the glowing noon, or the golden evening. The precise time of his death is unknown.

NO. 39.

GERARD DOW.

\$135

PORTRAIT OF AN OLD MAN.

12 x 10½.

GERARD DOW was born in Leyden 1613 ; died 1680. Pupil of Rembrandt. His execution and finish were most remarkable. He depicted mostly the every-day life of the humbler class.

NO. 40.

TENIERS (The Younger).

\$205

THE DENTIST.

12 x 10½.

DAVID TENIERS, the Younger, was born in Antwerp in 1610. Died

in 1694. Son and pupil of David Teniers, the Elder, and influenced greatly by Rubens. Became the most eminent *genre* painter in Belgium. The Louvre, the Vienna, Munich, and Madrid galleries are rich in his works.

NO. 41.

HACKAERT.

LANDSCAPE WITH FIGURES.

(*The Figures by Van de Velde, the rest by Hackaert.*)

18½ x 22.

JEAN HACKAERT was born at Amsterdam in 1636. He had a spirited pencil, and excelled in sunsets. His works are found in the Berlin, Dresden, Munich and Amsterdam galleries.

ADRIAN VAN DE VELDE was born in Amsterdam in 1639. Died, 1672. Pupil of Jan Wynants. In similar subjects to those painted by Paul Potter he ranks almost as high as that artist. He painted many figures and animals in the pictures of other artists.

NO. 42.

TITIAN.

HERODIAS WITH THE HEAD OF JOHN THE BAPTIST.

(*From the Gallery of the Duc di Montalbo, Palermo.*)

30¼ x 42½.

TIZIANO VECELIO, commonly called Titian, was born at Capo del Cadore, a small town in the territory of Venice, in 1477. He was placed, about the age of ten, with Sebastiano Zuccati, to learn paint-

ing, and subsequently studied with Gentile and Giovanni Bellini. Titian first appeared as a painter in 1514, at the Court of Alphonso I., Duke of Ferrara. After the death of his master, Giovanni Bellini, he was employed to complete his unfinished works in Venice; which he did with so much credit, that the Senate rewarded him with the office of La Seneria, and a salary of three hundred crowns; by which he was to paint the portraits of every Doge who might be created in his time. He visited Bologna and Mantua in 1530, and is supposed to have gone with the Emperor Charles V. to Spain. At Madrid are to be found some of his masterpieces. The Emperor, whose portrait he twice painted, created him a Count Palatine of the Empire, and Knight of the order of St. Iago. He also painted two portraits of Paul III. He lived to the great age of ninety-nine years, and died at Venice of the plague in 1576. Of this most wonderful painter, it has been said, "that none copied nature so faithfully as he"; and whether we consider his portraits, or other works of design, we are alike led to acknowledge the greatness of his genius, and the accuracy of his pencil.

NO. 43.

BERGHEM.

THE WHITE COW.

13 $\frac{3}{4}$ x 17 $\frac{1}{2}$.

NICHOLAS BERGHEM was born at Haarlem, in 1624; he studied painting under Jan Van Goyen, J. B. Weenix and Jan Wils, whom he left far behind him. His diligence was only exceeded by the facility and variety of his conceptions. His compositions are happy, highly finished, and remarkable for their breadth of light and shade. He painted *genre*, battles, landscapes, cattle and portraits. His best works are his small landscapes with figures and cattle. Berghem is the most celebrated of the group of painters to which he belongs. He died in 1683. His pictures are to be found in the galleries of Munich, Dresden, Vienna, Berlin, St. Petersburg, the Louvre, the London National Gallery, etc.

\$ 850

NO. 44.

MÜLLER.

OUR SAVIOUR AT EMMAUS.

\$2500.

61 x 42.

(Engraved.)

CARL MÜLLER was born in Darmstadt, in 1818. Pupil of his father and of the Academy at Düsseldorf, under Professor Sohn. He visited Italy, and when forty years old was elected Professor of Historical Painting in the Academy where he had studied. Received numerous medals.

NO. 45.

\$1000.

COMPTE.

(Paris.)

THE FIRST DANCING LESSON.

19 x 25.

PIERRE CHARLES COMPTE was born in Lyons in 1815. Pupil of Robert Henry. Medals, 1852, 1853, 1855, 1857, and 1867 (*Exposition Universelle*), Legion of Honor, 1857. Medal at Philadelphia, 1876.

NO. 46.

BRASCASSAT.

\$2200.

FREIBURG COW.

24 x 17.

JACQUES RAYMOND BRASCASSAT. (See biographical notice under No. 22.)

NO. 47.

SPENCER.*(New York.)*

THE NEWS-BOY.

20 $\frac{1}{2}$ x 16 $\frac{1}{2}$.

\$175

NO. 48.

BRAUWER.

INTERIOR—TWO BOORS FIGHTING.

6 $\frac{1}{2}$ x 5 $\frac{1}{2}$.

ADRIEN BRAUWER was born at Audenarde, in 1608. Pupil of Franz Hals. Rubens patronized him at Antwerp. His drawing is spirited and correct, with much taste and expression ; his coloring fine, and effects broad. He died in 1640.

NO. 49.

TERBURG.

INTERIOR.

15 $\frac{1}{2}$ x 12 $\frac{1}{2}$.

\$200

(From the Gallery of the Duke of Cassano, Naples.)

GERARD TERBURG was born at Zwol, in 1708. Died in 1681. He was a contemporary of Teniers, and like him painted *genre* subjects, but of a higher walk in life. He passed some years in Rome, and studied afterwards in Haarlem. He settled in Spain, where he received an ample reward for his labors, and was highly esteemed as a painter. His portraits possess uncommon merit. He left only about

100 pictures, and these are now of great value. Twenty-five of them are in England and Scotland, and the remainder are scattered through the principal Continental European museums and collections.

NO. 50.

GIULIO ROMANO.

\$650

THE HOLY FAMILY.

57½ x 44½.

(From a Gallery in Venice.)

GIULIO ROMANO, whose proper name was Giulio Pippi, was born at Rome, between 1492 and 1499. He was a pupil of Raphael, who employed him on some important works in the Vatican, and at his death bequeathed to him his implements and works of art. He was intrusted with the completion of Raphael's unfinished frescoes, and he frequently painted the children in the latter's pictures. In 1524 he entered the service of the Duke of Mantua, where he introduced the style of Raphael, and established a school of art. He died at Mantua, November 1, 1546. Giulio Romano was equally distinguished as a painter in oil colors and fresco. He was also a celebrated architect, and ranks the first among the many pupils of Raphael.

NO. 51.

FERDINAND BOL.

\$210

ESTHER TOUCHING THE SCEPTRE OF AHAS-
UERUS.

53 x 65.

FERDINAND BOL was born in Dordrecht, in 1611. He was a pupil and rival of Rembrandt. His manner is very free, his composition good, his figures are expressive, and his work approaches life and nature in a remarkable degree. Died in Amsterdam, 1691.

NO. 52.

CUYP.

THE HALT AT THE CAMP.

42 x 58.

(Dated, 1641.)

\$1140.

ALBERT CUYP was born at Dort in 1605. Son and pupil of Jacob Cuyp, called "Old Cuyp." Though chiefly known as a landscape painter, he executed also some good portraits.

He has been called the Dutch Claude. He was a close student of nature, and although among the best of cattle painters, his highest excellence consists in the treatment of atmosphere, whether that of the misty morning, of the glowing noon, or the golden evening. The precise time of his death is unknown. Many of his paintings are owned in England.

NO. 53.

RUBENS.

HOLY FAMILY.

34½ x 44½.

PETER PAUL RUBENS. (See biographical notice under No. 3.)

\$400

NO. 54.

PAUL VERONESE.

A MUSICAL PARTY.

41 x 53½.

(From the Gallery of the Marquis Besogna, Naples.)

\$660

PAOLO CALIARI, commonly called Veronese, from his birth-place, Verona, where he was born, in 1528. He studied painting with his

uncle, Antonio Badile. After executing several works at Verona and Mantua, and other places in the neighborhood, by which he acquired considerable reputation, Paolo established himself at Venice, where he ultimately became the rival of Titian, Tintoretto, and other great masters of the Venetian School. He visited Rome in 1563. He died in Venice, in 1588, and was buried in the church of San Sebastiano, in which he had executed some of his most celebrated works.

The painter created, as it were, a new manner: though careless in design, he had a most noble fancy, and the utmost fertility of invention; his "Marriage of Cana," his "Suppers," and his "Nuptials of St. Catherine," together with his cabinet pictures, are alike unrivalled for their exquisite finish and richness.

NO. 55.

\$300

ALBRIER.

(Paris.)

A YOUNG GIRL.

17 $\frac{1}{4}$ x 14 $\frac{1}{4}$.

IMITATOR of GREUSE.

NO. 56.

\$90

VALENTIN.

(France.)

THE MUSICIAN.

29 x 37.

VALENTIN was born 1600; died 1632.

25

NO. 57.

REIDEL.

(Rome.)

MORNING STAR.

84 x 34.

NO. 58.

WYNANTS.

LANDSCAPE.

9½ x 13.

JAN WYNANTS was born at Haarlem in 1600, and died in 1670. His style resembled that of Wouvermans, who occasionally painted animals in Wynants' landscapes.

NO. 59.

LEYS.

(Antwerp.)

STREET SCENE AT NIGHT.

17½ x 14.

BARON JEAN AUGUSTUS HENRI LEYS was born in Antwerp, 1815. Originally intended for the Church, but controlled by his love of art, he entered the studio of his brother, F. de Brackeleer, in 1830, and came into prominence by a picture painted in his eighteenth year. Medal, Paris, 1646. Legion of Honor, 1847. Grand Medal of Honor, 1855 (*Exposition Universelle*). One of the eight Grand Medals of Honor, *Exposition Universelle*, 1867. Member of the Academy of

\$ 610

\$ 225

Antwerp. Created baron, 1862. Knight of the Order of Leopold. Died, 1869. Diploma to the Memory of Deceased Artists, *Exposition Universelle*, 1878. Represented by paintings in the Museums of Frankfort and Brussels.

NO. 60.

GIGNOUX.

(*Paris.*)

AUTUMN SCENE—GAP IN THE BLUE RIDGE.

(VIRGINIA.)

30 x 40.

REGIS GIGNOUX. (See biographical note under No. 10.)

NO. 61.

TEN KATE.

(*Holland.*)

THE CARD PLAYERS.

7 x 8½.

HERMAN FREDERIK KAREL TEN KATE was born at the Hague, in 1822. Pupil of Kruseman. Medals at the Hague, Philadelphia, etc.

NO. 62.

MOREABESE.

THE GUARDIAN ANGEL.

45 x 69.

NO. 63.

JAN VAN GOYEN.

DUTCH RIVER SCENE.

 $14\frac{1}{2} \times 12\frac{1}{2}$.

JAN VAN GOYEN was born at Leyden in 1596, and died in 1656. He was a spirited and exact delineator of Marine views. His characteristics were truthfulness and a light and easy pencilling.

NO. 64.

VERBOECKHOVEN.

(Brussels.)

THE SHORN SHEEP.

 $9\frac{1}{2} \times 8\frac{1}{4}$.

EUGENE VERBOECKHOVEN was born at Warneton (West Flanders), July 8, 1799. Medals at Paris, 1824—1841—1855. Legion of Honor, 1845. Chevalier of the Orders of Leopold, St. Michael of Bavaria, and Christ of Portugal. Decoration of the Iron Cross. Member of the Royal Academies of Belgium, Antwerp, and St. Petersburg. Died, 1881.

NO. 65.

CHARLES BRIAS.

PORTRAITS.

 $13 \times 10\frac{1}{2}$.

NO. 66.

WOODVILLE.*(Baltimore.)***THE PURITAN CAPTAIN.**

37½ x 27.

RICHARD CATON WOODVILLE was born in Baltimore, Md. Studied in Düsseldorf, and rapidly achieved success in his profession. His paintings are to be found in the best of the older American collections. He died in London in 1855.

NO. 67.

PIERRE DE BLOOT.**BEGGARS' RACE.**

PIERRE DE BLOOT flourished in 1650. Died in 1667. Pupil of Jordaens. "His works are very rare, and are highly prized in Holland."—*Mrs. Clement.*

NO. 68.

BRACHENBERG.**THE GOOD WIFE.**

8 x 6½.

(Engraved.)

RICHARD BRACHENBERG was born in 1649; died in 1702. Pupil of Van Ostade and of Hendrick Mommers. His paintings considerably resemble those of Van Ostade in color.

NO. 69.

MERLE.*(Paris.)*

LIZETTE.

17½ x 14½.

HUGES MERLE was born at Saint-Marcellin, 1822. Pupil of Cogniet. Medals, 1861, '63. Legion of Honor, 1866. Died 1881.

NO. 70.

WOMAN OF SAMARIA.

79 x 96.

NO. 71.

KENSETT.*(New York.)*

INDIAN RENDEZVOUS.

35½ x 50.

J. F. KENSETT, N.A., was born in Cheshire, Conn., in 1818. Early in life studied bank-note engraving, afterwards spending a number of years abroad. Elected a member of the National Academy, New York, 1849. Died, 1873.

NO. 72.

BRASCASSAT.

BULLS FIGHTING.

19 x 24¼.

(Engraved.)

JACQUES RAYMOND BRASCASSAT. (See biographical notice under No. 22.)

NO. 73.

CAMPHAUSEN.

(Düsseldorf.)

FREDERIC THE GREAT IN DEFEAT.

“Is there no bullet for me?”

21 x 18.

GUILLAUME CAMPHAUSEN was born in Düsseldorf in 1810. Studied in the Academy at Düsseldorf, of which he afterwards became a member and a professor.

NO. 74.

ROBBE.

(Brussels.)

CATTLE PIECE.

12½ x 16½.

LOUIS MARIE DOMINIQUE ROMAIN ROBBE was born in Courtrai in 1807. Chevalier of the Legion of Honor, of the Order of Leopold and of Charles III. of Spain.

NO. 75.

J. F. HERRING.*(England.)*

WINTER SCENE WITH HORSES.

9¾ x 11¾.

JOHN FREDERICK HERRING was born in England in 1795. Began life as a house painter, afterwards was a stage driver, and finally became an artist. His paintings of horses have always been very popular in England, and many of them have been engraved. He died in 1865.

NO. 76.

ROMNEY:

PORTRAIT OF A COUNTESS OF ESSEX.

27¾ x 21¾.

GEORGE ROMNEY was born in Kendal, Lancashire, England, in 1754. He painted in London, Paris, and Italy. His popularity as a portrait painter was very great, and he was long a successful rival of Sir Joshua Reynolds.

NO. 77.

MADOU.

NAPOLEON GIVING ORDERS IN BATTLE.

8¾ x 12.

JEAN BAPTISTE MADOU. (See biographical notice under No. 37.)

NO. 78.

KOEKKOEK.

LANDSCAPE.

 $4\frac{1}{2} \times 5\frac{1}{2}$.

BAREND CORNELIS KOEKKOEK was born at Middelbourg, Holland, 1803. Pupil of Schelfhout. Medals, Paris, 1840—1843, Chevalier of the Order of the Lion of Netherlands, and of Leopold of Belgium. Died, 1862.

NO. 79.

HUNTINGTON.

LANDSCAPE.

 $39\frac{1}{2} \times 52\frac{1}{2}$.

DANIEL HUNTINGTON was born in New York city in 1816. Pupil of S. F. B. Morse, 1835—1836, and later of Henry Inman; afterwards three years in Rome with Ferrero, one year in Paris, and a year in London, pupil of the Royal Academy, and member of the Kensington Life Academy, in the latter city. Elected Associate of the National Academy, New York, 1839; member of the same, 1840. President of the National Academy, 1862—1869, and again elected 1877, remaining in office to the present time.

NO. 80.

CUYP.

HORSES.

 $26 \times 29\frac{1}{2}$.

ALBERT CUYP. (See biographical notice under No. 52.)

NO. 81.

MIERIS.

A FAMILY TEA PARTY.

15 x 19½.

FRANÇOIS MIERIS was born at Leyden, in Holland, in 1635. He studied under Gerard Dow, who called him "the prince of his pupils." Only one hundred and ten paintings are known by this master. The Munich, Dresden, Vienna, Florence and St. Petersburg galleries possess examples of his work. He ranks among the best painters of the Dutch school; no one attained to so high a finish except, perhaps, Gerard Dow.

NO. 82.

LEONARDO DA VINCI.

PROFILE OF OUR SAVIOUR.

18¾ x 14.

THIS picture was presented by Pope Clement VII. to Cardinal Frederico Ruffo Scilla, and was purchased from one of his family descendants.

LEONARDO DA VINCI was born in Venice, in the Val d'Arno, below Florence, in 1452. He was a pupil of Andrea Verocchio, afterwards celebrated as a sculptor. He was a most accomplished man, combining excellence in many branches—painting, sculpture, poetry, music, mathematics, and astronomy. He painted principally at Florence and Milan, where he was justly held in the greatest estimation. His pictures are remarkable for great fulness of form, with wonderful freedom, and delicacy of light and shade. He died at Cloux, near Amboise, May 2, 1519.

34

NO. 83.

TITIAN.

PORTRAIT OF PAUL III.

19 x 14 $\frac{1}{4}$.

TIZIANO VECELLIO. (See biographical notice under No. 42.)

NO. 84.

OMMEGANCK.

STABLE WITH SHEEP.

(*With Distant Landscape.*)

23 x 28.

BALTHASAR PAUL OMMEGANCK was born at Antwerp in 1755 ; pupil of Antonissen. Celebrated for his landscapes, sheep and effects of light. He died in 1826.

NO. 85.

MADOU.

INTERIOR OF A GUARD-HOUSE.

12 x 9.

JEAN BAPTISTE MADOU. (See biographical notice under No. 37.)

NO. 86.

DENNER.

HEAD OF AN OLD MAN.

31½ x 40½.

BALTHASSAR DENNER was born at Hamburg in 1685; died in 1749. Celebrated for the surprising effects of his flesh-tints, attributed to a secret which he never revealed.

NO. 87.

HUBNER.

THE RELUCTANT CONSENT.

31½ x 40½.

(Engraved.)

KARL WILHELM HUBNER was born in Königsberg in 1814. Studied at the Düsseldorf Academy under Sohn and Schadow. Medal at Metz. Royal Professor at Düsseldorf, and member of the Academies of Amsterdam and Philadelphia.

NO. 88.

VAN DER HELST.

PORTRAIT OF TWO MERCHANTS.

49 x 51½.

BARTHOLOMEUS VAN DER HELST was born at Haarlem, in 1613. He was one of the most distinguished of the Dutch painters; his masterpiece—the “Schuttersmaaltyd,” in the Museum of Amsterdam, representing a banquet, contains twenty-four portraits, of the

natural size, and is a most remarkable picture. Sir Joshua Reynolds says of it : "This is, perhaps, the finest picture of portraits in the world, comprehending more of those qualities which make a perfect portrait than any other I have ever seen." He died in 1670.

NO. 89.

PILOTY.

(*Professor at Munich.*)

THE DEATH OF WALLENSTEIN, DUKE OF
FRIEDLAND.

44½ x 58.

CARL THEODOR VON PILOTY was born in Munich in 1826. Studied with his father and afterwards in the Academy of Munich, and under the direction of his brother, Charles Schorn. Afterwards became a member and Professor of the Royal Academy of Munich. Has received numerous medals.

NO. 90.

GABRIEL METZU.

THE VIOLIN PLAYER.

18 x 25.

NO. 91.

VERTUNNI.

(*Rome.*)

ROMAN CAMPAGNA.

59 x 29.

ACHILLE VERTUNNI was born in Naples. Pupil of Fergola. Medal at Philadelphia, 1876.





Press of J. J. Little & Co.
Astor Place, New York.